DOCUMENT RESUME

ED 301 329 PS 017 639

AUTHOR	Sword, Jeane, Ed.
TITLE	Developing Social Comptencies of Children in a Changing World. Proceedings of the Annual Conference on Early Childhood Education (7th, Duluth, Minnesota, September 25-26, 1987).
INSTITUTION	Minnesota Univ., Duluth. Dept. of Child and Family Development.
PUB DATE	Sep 87
NOTE	29p.
PUB TYPE	Collected Works - Conference Proceedings (021) -- Viewpoints (120)
EDRS PRICE	MF01/PC02 Plus Postage.
DESCRIPTORS	*Alcoholism; *Art Education; *Day Care; Early Childhood Education; Family Problems; *Interpersonal Competence; Kindergarten Children; Music Education; *Outcomes of Education; School Schedules
IDENTIFIERS	*Discipline Based Art Education

ABSTRACT

Sponsored by the Advisory Council of the University of Minnesota, Duluth, the proceedings include the keynote address on the effects of day care on young children and associated guidelines for practice. Four sectional presentations provide discussions of discipline-based art education for early childhood, all-day programs for creative learning in kindergarten, ways to foster the musical learnings and expression of young children, and social competencies of children in alcoholic families. (RH)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED301329

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)
☐ This document has been reproduced as received from the person or organization originating it.
☒ Minor changes have been made to improve reproduction quality.
• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

PROCEEDINGS OF THE SEVENTH ANNUAL CONFERENCE ON EARLY CHILDHOOD EDUCATION

ECE

DEVELOPING SOCIAL COMPETENCIES OF CHILDREN IN A CHANGING WORLD

1987
September 25-26
Duluth, Minnesota

Published by the Advisory Council of the
Early Child Care and Development Programs
University of Minnesota, Duluth 55812

PS 017639

PROCEEDINGS OF THE SEVENTH ANNUAL CONFERENCE ON EARLY CHILDHOOD EDUCATION

DEVELOPING SOCIAL COMPETENCIES OF CHILDREN IN A CHANGING WORLD

September 25-26, 1987
Duluth, Minnesota

EDITED BY: JEANE SWORD
DEPARTMENT OF CHILD AND FAMILY DEVELOPMENT

UNIVERSITY OF MINNESOTA, DULUTH
DULUTH, MINNESOTA 55812

First published in 1981 by the Advisory Council of the Early Child Care and Development Programs and Continuing Education and Extension, University of Minnesota, Duluth, Duluth, Minnesota.

Cover design by Alyce Johnsen.

The opinions expressed in these papers are those of the authors and do not necessarily reflect those of the publishers.

Copyright © by the authors.

Preface and Acknowledgements

The University of Minnesota, Duluth, offers an interdisciplinary Early Child Care and Development Curriculum in undergraduate and graduate studies. Both are designed to prepare early childhood personnel for a variety of positions. The programs are offered through the Department of Child and Family Development, but administered by an interdisciplinary Advisory Council from the departments of Allied Clinical Health, Art, Child and Family Development, Health and Physical Education and Recreation, Music, and Psychology and Mental Health.

The Advisory Council of the University of Minnesota, Duluth, sponsors an annual conference in Early Childhood Education (0-8 years) and related areas of study. Each conference tries to highlight a particular early childhood educational concern. The fall conference focus was *Developing Social Competencies of Children in a Changing World.* To give the keynote address, we invited Dr. Shirley G. Moore, Professor Emeritus, from the Institute of Child Development and past Director of the Center for Early Education and Development, University of Minnesota, Minneapolis.

The monograph includes the Saturday morning keynote address presented by Dr. Moore at the Seventh Annual Conference on Early Childhood Education on September 26, 1987, at the University of Minnesota, Duluth. Also included are representative sectional presentations by other speakers.

To Jean Livingston, Chairperson of the conference; to the Advisory Council of the Early Child Care and Development Programs for their consultation; to all program speakers and participants; to staff members of Continuing Education and Extension; to the Printing and Graphic Arts Department; of the University of Minnesota, Duluth; to Sue Siverson, typist; and to everyone who contributed to the success of this Seventh Annual Conference on Early Childhood Education, gratitude is hereby expressed.

Jeane Sword
Duluth, Minnesota

TABLE OF CONTENTS

Preface and acknowledgements iii

Introduction of Keynote Speaker 1

I. Keynote Address
The Effects of Day Care on Young Children:
Guidelines for Practice 3
Shirley Moore
University of Minnesota, Minneapolis

II. Sectional Presentations
Discipline-Based Art Education for
Early Childhood 7
James H. Brutger
University of Minnesota, Duluth

All Day for Creative Learning in
Kindergarten 12
Marjorie L. Oelerich
Mankato State University, Mankato, Minnesota

"Open Them, Shut Them"; Is There
Musical Life After Fingerplays? 15
Susan M. Tarnowski
University of Wisconsin, Eau Claire

Social Competencies of Children in
Alcoholic Families 21
Janine A. Watts
University of Minnesota, Duluth

III. Author Index with Mailing Addresses 24

INTRODUCTION OF THE KEYNOTE SPEAKER: DR. SHIRLEY G. MOORE

Dr. Shirley G. Moore is a celebrated person in the state of Minnesota and is well-known throughout the United States. Dr. Moore was invited to join the faculty at the University of Minnesota, Minneapolis, in 1960. One of her responsibilities was to direct the laboratory nursery school program at the Institute of Child Development. She and her staff developed an excellent curriculum to fit the 1960s which provided children with stimulating cognitive and school readiness activities as well as socialization experiences. Dr. Moore and Sally Kilmer set forth this program in the book entitled *Contemporary Preschool Education A Program for Young Children* which was adopted as a textbook for early childhood classes in many colleges and universities throughout the United States. The November, 1971, *Ladies Home Journal* had a feature story that cited the University of Minnesota laboratory school as one of 13 outstanding schools for young children in the country.

Dr. Moore is a distinguished teacher and researcher. She was co-editor of *Evaluation of Education Programs for Young Children* and co-editor of *The Young Child: Reviews in Research*, Volume 3, published by the National Association for the Education of Young Children (NAEYC). She has published numerous research articles on aspects of early development such as social acceptance, adult/child communication styles, and curiosity in toddlers and preschoolers.

Because of her outstanding research contributions to the field of early childhood education, Dr. Moore was invited to serve on two of President Johnson's national committees charged with planning evaluation strategies and interpreting Head Start data.

Dr. Moore is also noted for establishing the Center for Early Education and Development (CEED) at the University of Minnesota. The *Early Report*, the publication of this center has been of tremendous help to early childhood professionals.

From her several years of experience teaching young children, Dr. Moore has never lost sight of the teacher in the field, her writings reflect this strong interest in and concern for them. She is one of the few researchers who has the unique ability to write about complicated issues in a manner that takes the fear out of research and makes it not only palatable but useful to the practioner.
J.S.

The Effect of Day Care on Young Children: Guidelines for Practice

Shirley G. Moore
University of Minnesota, Minneapolis

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY
Shirley G. Moore
TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

Let's look at the effects of day care on young children. What is it that we have to offer in this particular area of research? Actually we have a very respectable literature at this time; we really do have something to say about the effects of the quality of day care environments on childrens' behavior. That is, we have evidence to suggest that children from high quality centers differ in certain ways from children in low quality centers.

It is interesting to note that this research is all very contemporary, we have virtually no studies of the effects of day care of varying quality prior to about 1970. There were a few isolated studies of day care, but we really did not have a literature that we could rely on until the current burst of research in this area.

We always have to wait for research to develop to the point where it is ready for dissemination. One study here and there is not enough; we need a body of literature—at least six to eight major studies—that present a cohesive picture before we can speak to practitioners in ways that can guide practice. We have that data on day care at the present time. In the field of early childhood education we have had it for some time. We have had Head Start research from 1964 to the present and we have a good consensus about the value of Head Start. However, research on day care was neglected. This is relatively new literature.

One feature of this new body of day care research that makes it particularly useful to us is that the studies include investigations of community-based day care, not just demonstration programs and laboratory-based day care. There had been come earlier studies of day care centers that were located in research institutes and colleges or universities. These programs were designed to do the very best job possible in programming for children. They often had a better ratio of teachers to children than other centers and gave a great deal of attention to the quality of their programs, improving them as they went along. Community-based day care typically did not have these advantages. It is helpful to have demonstration programs because they are able to do such things as observe their programs and make some best guesses about practice. Also some demonstration programs published descriptions of their curricula and that helped other people with their programs. Demonstration laboratory-based day care is sorely needed. However, it did not tell us what community-based day care is like; we now have some good information to share on that topic.

A good bit of this new literature has come about since younger children have been enrolled in day care. Day care goes back to the early 1900s, but we have not had children under three in center care before the last fifteen or twenty years. Some people who are new in the field might find this rather startling because we are used to seeing infants and toddlers in day care. In the past it was considered inappropriate to have very young children in day care centers. Despite their presence there, people still ask the question, "Is it appropriate to have infants and toddlers in day care?" The haunting question is "Can we program effectively for infants and early toddlers?" I think the answer to that question is a tricky one; the best guess is that we probably can program effectively for them if we have the proper resources. The material and person-power demands are substantial, however, and it is difficult to find the resources to do the job well. Even with the proper resources, we have to worry about the problem of separation of mother and child with the younger children. We do feel that older toddlers and preschoolers can tolerate separation better than infants and younger toddlers. One has to handle that separation problem quite carefully. We must have some extra qualifiers in defining good programs for infants and young toddlers, but, in general, it is helpful to know that the studies we are going to consider include many young children—children under three.

As far as the research design is concerned, the

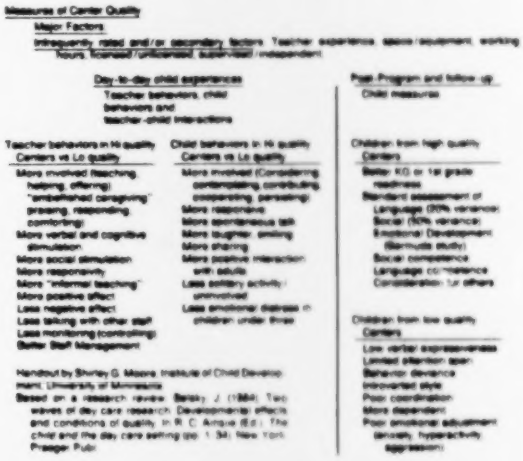
newer literature on day care helps us to separate day care centers, based on quality indicators, into high and low quality settings. Three quality indicators have been used routinely in these studies: 1) center/group size—we are talking here primarily about the number of children that are placed together in a group, 2) teacher-child ratio—this refers to the number of children per adult in the center, and 3) preparation of the staff—that is, teacher training. These are three important indicators that you would certainly consider if you were going to teach in a day care center or select one for your own child. You would say, "What size are the groups?" Fifty children in a group? Sixteen children in a group? These extremes could lead to quite different experiences for the children enrolled; we generally favor the smaller to moderate sized groups—in fact, even smaller groups for the youngest children. We would look as well at the ratio of teacher to children and, of course, at teacher training. Before this literature we did not use these quality indicators to make comparisons between high quality centers (the ones with smaller groups, better teacher-child ratios and better trained teachers) and the low quality centers (the ones with larger groups, poorer teacher-child ratios and less teacher training). We do have this information now and we will be looking at these data with the quality indicators in mind.

One other piece of information that we did not have before this body of research literature is the assessment of the day-to-day experiences of children in the centers based on classroom observations. That is a very valuable feature of the current research. We can look to see whether the daily experiences the children have in high quality centers are different from the experiences of children in low quality centers. If we find, in fact, that there are differences that exist between these kinds of centers, using our quality indicators, then we have reason to believe that those quality indicators are quite important.

Research Results

Let's look at the research on the effects of community-based day care on young children (see figure 1). This information comes primarily from an excellent review of day care research by Dr. Jay Belski. The type of question that is to be addressed in the research is, "What is the effect, if any, of high quality versus low quality day care on the behavior of the children enrolled? I suggest you follow along with Figure 1, as we discuss it.

Figure 1. Research on the Effects of Day Care on Young Children.


Measures of Center Quality
Major Factors
Day-to-day child experiences
Teacher behaviors, child behaviors and teacher-child interactions
Post Program and follow up
Child measures
Teacher behaviors in Hi quality Centers vs Lo quality
More involved (teaching, helping, offering) "embellished caregiving" praising, responding, comforting)
More verbal and cognitive stimulation
More social stimulation
More responsivity
More "informal teaching"
More positive affect
Less negative affect
Less talking with other staff
Less monitoring (controlling)
Better Staff Management
Child behaviors in Hi quality Centers vs Lo quality
More involved (Considering, contemplating, contributing, cooperating, persisting)
More responsive
More spontaneous talk
More laughter, smiling
More sharing
More positive interaction with adults
Less solitary activity / uninvolved
Less emotional distress in children under three
Children from high quality Centers
Better KG or 1st grade readiness
Standard assessment of
Language (20% variance)
Social (50% variance)
Exceptional Development (Bermuda study)
Social competence
Language competence
Consideration for others
Children from low quality Centers
Low verbal expressiveness
Limited attention span
Behavior deviance
Introverted style
Poor coordination
More dependent
Poor emotional adjustment (anxiety, hyperactivity, aggression)
Handout by Shirley G. Moore, Institute of Child Development, University of Minnesota
Based on a research review: Belsky, J. (1984). Two waves of day care research: Developmental effects and conditions of quality. In R. C. Ainslie (Ed.), The child and the day care setting (pp. 1-34). New York: Praeger Pub.

It must be remembered that these data are primarily from studies of center day care, not family day care. We do not yet have extensive data on family day care.

In these studies, each researcher sampled a large number of centers in their respective communities and found wide variability using primarily the three quality indicators of group size, teacher-child ratio and teacher training. The day-to-day classroom observations typically include both teacher behaviors (teacher-child interactions primarily) and child behaviors in high quality and low quality centers. Some investigations also obtained post program follow-up measures of the children in both kinds of centers.

As you can see from Figure 1, teachers in high quality compared with low quality centers are more active and involved in teaching, helping, and offering. They display more embellished caregiving involving asking questions, offering praise and giving comfort to children. They provide more verbal, cognitive and social stimulation, and are more responsive—when a child does something, the teacher is likely to respond to the child. Teacher-behavior in high quality centers also includes more positive affect, (smiling, encouragement) and less negative affect. There also is less talking with other staff members in high quality centers. For example, in non-crisis situations there is less standing around and chatting with staff about the happenings of the night before. These teachers also do less monitoring than those in low quality centers. Monitoring refers to controlling kinds of behaviors. It is not necessarily negative but includes such teacher statements as "You shouldn't be over there now." or "Everybody line up." or "No. We're not going to do that now. You have to put that away." Of course, every teacher monitors at times; we do have to manage the flow of children in a day care setting. We just see less of this type of behavior in high quality centers. It may be that the whole situation is better organized so that teachers have less need to monitor. When management details are worked out ahead of time we can decrease instances of this type of behavior.

A teacher behavior that particularly characterize low quality centers was less informal teaching. Informal teaching refers to taking advantage of "teachable opportunities." For example, if a child asks "What is that?" at the sight of an unfamiliar animal, the teacher and the children talk about the kind of animal it is, sharing meaningful information and related experiences. Informal teaching is what is sometimes called "home style teaching." It is what effective, well-informed mothers do who are alert to the fact that their child is really developing cognitively all day long. These mothers (and fathers) do this type of teaching all of the time. They teach something about almost any new experience that the child has. Informal teaching is an extremely important part of the child's cognitive life.

Now let's look at the child behaviors on figure 1. When the observers are focusing on the child, what do they see? They see in high quality centers children who are more involved in considering, contemplating, contributing, cooperating, and persisting compared with children in low quality centers. These children also were less likely to be just standing about in transition, sitting in a locker area, or sucking a thumb. Children are more responsive in high quality compared with lower quality centers displaying, for example, more spontaneous talk, more laughter and smiling, more sharing and more positive interaction with adults. This last point is a nice one to keep in mind. I'll tell you why. Let's refer for a moment to another body of literature in which the social characteristics of young day care children have been observed. For children who have been in day care centers from infancy to about four or five years of age, some measures have indicated that these children are more aggressive and less compliant in interactions with adults. Although we are talking here about children who are well within the bounds of acceptable behavior, this is still a worrisome finding. Looking at the present research data, it may be that in high quality centers we don't have to worry about that issue quite so much. At least there is an indication that there is more positive interaction with adults in these centers than in the low quality centers.

Also observers found less solitary activity and noninvolvement in high versus low quality centers. Remember, there is always some solitary activity; one should not feel that to have a good center the children must be whizzing around every minute of the time and never be univolved. Everybody in this world has a right to be uninvolved at times and so

do these children. We're talking "relatively" here. If you have a serious dearth of materials, activity, and interesting things to do, and too few people to facilitate activities, children will be less involved. They are going to sit around more and bide their time until something comes along that is interesting to do.

There is one item under child behaviors that particularly characterized low quality centers. For children under three in these centers, there was more distress—that is, more crying, fussing, trying to get attention, and being frustrated at not being able to get their needs met. This is a worrisome finding, to be sure. I want to comment particularly about infants and toddlers because we do have to be concerned that we can accommodate them. It's very difficult to program well for very young children and a lot of conscientious day care people are beginning to say now, "I don't think we should have infants here. I don't think we have the resources to do this well." I'm not suggesting you should all feel that way, but I think we have to give this issue a real honest assessment. I think you have to, in good conscience, ask "Would I want my child here? Is this a good enough environment for my baby?—for my eight month old, or year and a half year old?" A good friend of mine who is now working with babies and toddlers in a day care center in the Twin Cities made an interesting comment. She said: "I really don't know if we should have the babies here." But she went on to say, "You know I think that the toddlers are not suffering. I have a toddler of my own and I think toddlers are having a great time; we're good for them. I don't like to see them here for such long hours, but I think they're having a good experience. I'm not sure about the babies." I think we all have to do that kind of soul searching. We do have to worry about the fact that we see more distressed young children, children under three, in low quality centers than we see in the high quality centers.

When we look at the post program follow-up measures on figure 1, what do we see that indicates the developmental status of children at the end of a program, that is, as they enter kindergarten or first grade? We can see that these measures too favor the children from high quality centers. These children seem better prepared for kindergarten and/or first grade, they score better on standardized measures of language and social development, they make better emotional adjustments than children from low quality centers, and they display less behavioral deviance, introversion and dependence.

Concluding statements

We now have a respectable body of contemporary research studies that tell us about day care—especially about the effects of quality care on young children. This literature affords an opportunity to make comparisons of the day-to-day experiences that children have in high quality versus low quality centers using the criteria of center/group size, teacher-child ratio, and teacher training. The outcome measures of this research do, indeed, suggest that children in high quality centers are having a better day-to-day experience than are children in low quality centers. Where data are comparable, there is surprising consistency across studies. This research is, indeed, helpful to professionals and parents who wish to better understand the effects of day care on young children. We need to know more, of course, but we know enough right now to improve day care through attention to the quality indicators of centers/group size, teacher-child ratio, and teacher training.

DISCIPLINE-BASED ART EDUCATION FOR EARLY CHILDHOOD

JAMES H. BRUTGER
University of Minnesota, Duluth

There is a major change in art education that involves both theory and practice. This change has been in progress in subtle ways for a number of years, but recently the writers and thinkers of art education have come forth in a strong way. This change referred to as Discipline-Based Art Education (DBAE) relates to the contents from four art disciplines. They are: aesthetics, art criticism, art history, and art production.

The emphasis of art education is no longer on the development of the creative image. To have a total art educatram it is important to develop a curriculum that involves the four related disciplines. Art production with its emphasis on the creative process continues its emphasis to develop the child's ability to understand the total scope of art needs to be recognized. Clark, Day, and Greer (1987) speak of reasons for DBAE to be recognized as part of the total school curriculum: "Discipline-based art education, as part of general education, aims to develop mature students who are comfortable and familiar with major aspects of the disciplines of art and who are able to express ideas with art media, who read about and criticize art, who are aware of art history, and who have a basic understanding of issues in aesthetics" (p. 138).

A DBAE program recognizes the need for the interrelationship of the four disciplines of aesthetics, art criticism, art history, and art production. The question arises, at what level can a DBAE program begin? To find an answer to this question we need to look at the four disciplines that make up the essence of the DBAE program. Once the discipline is understood it is easier to determine how, when, and where it can be implemented. The following is a brief summation of each discipline:

Aesthetics

Aesthetics, from a technical point of view, involves a lengthy discussion pertaining to a number of criteria that are beyond the scope of children in the early childhood age. In simplistic terms aestheticians deal with the appreciation and interpretation of art objects. This involves a knowledgeof the various styles of art, the use of art elements, and the cultural significance of the work being considered.

Art Criticism

The art critic acts as an interpreter of works of art. The critic relates the art work to various styles of expression and tries to discover the full meaning of the work. In most cases this involves an oral or written discussion of a particular work pointing out the work's formal and informal qualities. Often the critic relates the work in terms of contemporary thinking. Critics differ in the way they approach art works but most seem to agree that it is important to search out the meaning of the work and to define the work according to its stylistic approach.

Art History

The task of the art historian is to classify and identify the various works of art as they exist in time. Unlike the art critic who is primarily interested in the contempory significance of a work, the art historian is involved in the total history of art. The historian looks at artists along with their particular style and subject matter, the various materials used by the artist, they try to identify why the work was made, who supported the making of the work, and what was the political or social reasons behind the work. All of these aspects become the task of the art historian to discover and record for the public to better understand the artistic efforts of man.

Art Production

Making works of art is, perhaps, the most easily understood of the four disciplines because of its popularity in the schools. The challenge of

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY
James H. Brutger
TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

making original art works helps the students to identify, in a kinship way, with artists of all time. The use of various tools and techniques develop skills that often lead the students into new and uncharted areas of art producion.

Each age seems to bring innovative ways of interpreting subject matter and tools to augment new forms of expression. Through the use of various media the artist is able to express and communicate the innermost feelings of the soul. It is through the art works of the past that we are able to better understand the present.

The goal of a Discipline Based Art Education program is to take the above four disciplines and develop a continuous curriculum from pre-school through high school. In this paper we are interested only in the pre-school through the early grades. Although it is difficult to apply the full concept of each discipline to early childhood, most of the basic concepts can be addressed from pre-school on. The following is an attempt to do so:

Aesthetic Development

To aid the young child in his/her ability to appreciate and interpret art objects a variety of techniques may be used. Discussions and showing of the basic art elements of line, shape, color, and texture are one way to begin laying a foundation. This can be done by pointing out to the child the various elements as they exist in the child's environment. "Look at the yellow color in your dress. It is the same as the yellow in the flower and on the book cover." "How many in the room can find a yellow color?" "Here is a round shape, can you find other round shapes?" "Look at the lines that are on this paper and on the ceiling tiles, can you find other lines like this in the room?" "See how some lines are thick and others are thin." "Notice how smooth the table tops are and how soft Jane's sweater is." Verbal games of this type will help the child become aware of the elements as they exist in common objects.

Select a print of a work of art such as the "sunflowers" by Vincent Van Gogh. Ask the children to point out the various art elements that they have been talking about. Discuss the expressionistic style of VanGogh in terms that the young child will understand. Ask questions about its subject matter. Get the children to identify with the content of the painting. Ask them if they know where the painting came from. Are the flowers real? These and other probing questions will get the children personally involved in the painting.

Gardner and Winner (1976), in their study pertaining to the way children view the arts and the making of art, found that young children, between four and seven, go through a mechanistic phase. "Children of this age view artistic production as a simple, mechanical activity, and they believe that all judgments of artistic quality are equally valid" (p.44). These children believed that paintings were made in factories, and when pressed said that animals could paint if they had something to hold the paint brush with.

Other questions that could be asked about an art work could pertain to its kind. "How does this painting differ from this small sculpture?" "Does the painting look better with a frame or without a frame?" "What would happen if this red color would disappear?" "Is this shape important over here?" Questions about the type of art (painting, sculpture, photograph, etc.) work best when the other types are available to make visual comparisons during the questioning. "What is different about this painting compared to this statue?" "What materials are used to make this statue?" "Why did the artist make this art work?" "Is it easy to make art or does the artist have to work hard at it?"

Returning to the work by Vincent Van Gogh, point out that the art work of Van Gogh was not very popular during his time because of other ways of painting. Mention that today Van Gogh's work is very popular and expensive. A discussion pertaining to Van Gogh's frustration in trying to sell his work during his time and the millions of dollars given forhis work during our time, should be done in such a way as to point out the difference between the cultures of then and now. This type of dialogue provides the children with a base for thinking about the cultural differences a single work will be exposed to over periods of time.

Art Criticism

Eliot Eisner (1987) points out that "Engaging in art criticism is significant in discipline-based

art education because it provides children with the opportunity to learn to see and describe the visual world in another special way (p. 6). Art criticism involves looking at the work of art from several points of view. It is important to get the children to describe the work as they see and feel it. "What are the most important things in this painting?" This question can start with a listing of surface content and lead to a deeper awareness of how the artist used the elements and principles of art. "Would this painting fit on a wall in your home? Why? Why not?" "What is the artist showing us by making this painting?" "What is the meaning of the painting?" "Have you seen any other paintings that looks like this one?"

The above questions pertain to the work being discussed, however, other questions that get into the child's feeling towards the work will bring about a deeper personal awareness of the art work. "Are there any of your favorite colors in the painting?" "Is there any other thing in the painting that you like?" "Would you like to hang this painting in your room?" "Do you think the artist liked making this painting?" "Would you like to make a painting like this?"

Art History

In order to form a strong understanding of the historical development of art, art history, on one form or another, should be introduced from preschool to high school. The study of art history includes an understanding of the various materials and tools that were available to the artist during the time the art work was created. It would be interesting to speculate on what some of the master artists of the past would have done if they had some of the modern technology available to them during their lifetime. To what degree did the tools and materials determine the type of art work we see through the ages? Other areas covered by art history pertain to the subject matter and the style in which the artist chose to portray the work.

Besides the personal aspects of the artist's choice of theme and direction of a work, there are outside influences on the artist. Political and religious environments have determined much of the world's notable art. Economic and social conditions have often determined the artist's subject matter. The patronage system provided much work for artist, but often the work was simply a job for the patron. Other times find the artist concerned primarily with ego and self expression.

To teach art history to the young child we need to take into account the level of understanding and prior background of the child. To the extent that a group of three and four year olds can sit and share a conversation while looking at prints will determine much as to the approach used. One of the aims of the art history component of disciplined-based art education is to familiarize the child with a variety of artists and styles of art work. This can be done in a simple way by displaying various art works, representing many styles and periods of time, in a conspicuous place in the room. It is important, however, to change the display on a regular basis. It is also important to call attention to the display when it first makes it's appearance.

Children who are able to sit for a period of time while listening to a story, are also able to listen to an explanation of the "story" about the art being shown to them. The story of the art work should include the following: name of the artist, when and where the artist lived, kind of material used to make the art object, some of the conditions that caused the artist to use a particular style, terms referring to the art work, and the tools used to make it.

Needless to say, to have a successful art history component it is necessary to develop a good file of prints covering many types of art. These prints are available through several resources. Art education magazines run ads advertising a variety of companies who make classroom size prints. Other magazines have tear-out sections of printed master works that are suitable for mounting. Often local artists are willing to come to the group to talk about their art work. These artists and other individuals in the community, who are willing to talk about art, should be contacted. Most cities of any size have organizations that bring together the artists of the area. One may contact the secretary of the organization and names of willing participants can be identified. Local colleges and universities often have art faculty who are willing to donate time to talk to young people of the community.

Area junior and senior high school art teachers could also be approached.

Building art history resources and display materials are no more difficult than building up any other type of subject matter. Implementing these resources can be done through story telling, displays, visits from artists, or from teachers of art, show and tell that has children or parents bring to class objects of art that have been collected through travel or local purchase.

When presenting an art work for discussion three of the four discipline-based art education categories can be used in conjunction with each other, these are:aesthetics, criticism, and art history. It is best to weave into the discussion the questions that will bring about an understanding of the three areas as the art work is being shown.

Art Production

Creating art works provides many experiences and insights. How to use materials to express an idea or concept is perhaps one of the first learning experiences. Besides learning how to use materials there are the many processes and techniques to be learned. Perhaps one the the major insights accomplished through the creative process is the ability to identify with the artists. Accomplishing a painting from start to finish makes it easier for the young child to identify with other painters. The more involved the child becomes in the work the easier it is to form this kinship understanding.

Other rewards that occur from the production of art relate to the ability to express in a visual way for others to see and relate to. There is no feeling as good as the feeling of accomplishment after completing a satisfactory work of art.

From a general educational point of view the producing of art under the guidance of a discipline-based art education program provides a problem solving approach. The child learns to use the materials at hand and discovers the many ways of implementing the materials through series of art tasks designed to develop the child' capacity to think out solutions to visual problems. The expectation is that the problem solving procedure will develop life-long learning habits that will benefit other disciplines as well.

Discipline-based art education requires a curriculum. To accomplish the goals of DBAE a well thoughtout plan must exist. This plan needs to recognize the abilities of the children involved. The plan should take into account the aesthetic development of each child, it should allow for an understanding of what art is, some thoughts about the importance of art, and an understanding of who makes and handles art works, as well as a feel for recognizing good art.

Forming judgments about works of art based on an understanding of subject matter and content, colors and shapes, line patterns and textures, should also be part of the curriculum plan. It is important that pre-schoolers are encouraged to talk about art. To do this they need to be aided in developing a vocabulary. This vocabulary should contain the descriptions of the art elements and to some extent the principles of art. Obviously the vocabulary will only be as extensive as the understanding and verbal abilities existing within each child. Although there may not be a complete understanding of the terms used, the child should retain some understanding that will recur in the future. It is important, however, that the child find ways to express ideas and thoughts about the art work being discussed. In later years these thoughts will take on a takes on the function of the critic putting into print well founded opinions about a particular work of art.

Along with the development of a rich vocabulary in art and an understanding of art and artists, the young child needs to be exposed to cultural and historical information about art and simple facts about a work introduced in a way that each child will find interesting. One such approach is story telling. Through this technique the name and general background of the artist, the type or style of work, the material used to make the work, and some of the influence of other artists on the work may be discussed.

The curriculum also needs to have a well planned problem solving sequence of art activities that allow the child to identify with the role of the artist. These activities need to develop an understanding of basic skills, a feeling of accomplishment, and a means of expressing emotions of love, hate, fear, and the many other feelings that exist.

Children exposed to a curriculum containing the study of aesthetics, criticisim, art history and art production from pre-school to grade twelve, will mature into adults who are well informed about the total concept of art. This, then, is the goal for all who work with children within a discipline-based art education program.

REFERENCES

Clark, Day, and Greer. (1987). Discipline-based Art Education: Becoming Students of Art, *Journal Of Aesthetic Education*, 21, (2).

Gardner and Winner. (1976). How Children Learn...Three Stages of Understanding Art.*Psychology Today*.

Eisner, (1987). The Role of Discipline-Based Art.*Art Education*, 40 (5).

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY
Marjorie L. Oelerich
TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

ALL DAY FOR CREATIVE LEARNING IN KINDERGARTEN

Marjorie L. Oelerich
Mankato State University, Mankato, Minnesota

Three common Kindergarten attendance patterns include all day every day (full-time), half day every day (half-time), and all day alternate day (half-time).

Research has documented the educational advantages of the full-time Kindergarten for children. Using the Metropolitan Readiness Test, Oelerich (1984) reported findings in favor of all day every day Kindergarten children, with half day every day being second, and the alternate day being the least desirable.

Humphrey (1983) reported advantages for the all day every day kindergarten children when compared with the half day every day children. These advantages maintained through Grade Four.

Moncada (1983) summarized research findings which indicated that current research favors full-time Kindergartens. A summary by Sutter (1984) also reported positive results for full-time Kindergartens.

Specifically, the full-time Kindergarten children had higher scores on standardized tests such as the Metropolitan Readiness Test, the Gates-MacGinitie Reading Test, or the Comprehensive Test of Basic Skills. Full-time children were "significantly higher in word attack, vocabulary, comprehensive, total reading, total language, computation, conclusions and applications, total mathematics, and total battery" (Humphrey, 1983, p. 94).

Other measures favored the full-time Kindergarten group. The Piers-Harris Children's Self-Concept Scale was one such measure (Humphrey, 1983, p. 89). Children who attended Kindergarten full time received high grades in subject achievement as well as higher percentages of satisfactory conduct marks (p.91). Fewer Kindergarten children from the full-time group were retained in the primary grades (p. 92).

Humphrey (1983) administered a subjective checklist to parents of the children, to the children at subsequent grades, and to the teachers through the primary grades. Consistently, the full-time Kindergarten group showed more positive attitudes towards the experience than did the part-time group (p. 86).

It is important to consider current practices relating to Kindergarten enrollment patterns in the various states.

One report (Moncada, 1986) suggested that one-third of all Kindergarten children in the United States now attend school full time. Small (1985) showed this to be one-half of the children. Moncada (1986) reported that a majority of Kindergarten children attended school full-time in the following states: Alabama, Arkansas, Florida, Georgia, Hawaii, Mississippi, North Carolina, and Virginia. The State of New York also enrolled over half of the children for the full-time experience. In fact, the New York City school district enrolled all Kindergarten children on a full-time basis as of September of 1983.

Minnesota has been considering appropriating monies for full-time Kindergartens. We are on the brink of making a favorable decision on this matter.

Many other nations have enrolled five-year-old children for an all day every day Kindergarten experience. Perhaps the British Infant School is the best known. However, Japan and most Western European countries also provide full-time Kindergartens.

Accepting the fact, then, that we will see full-time Kindergartens, the question is, "What should be the creative learning experiences provided these children?" A response must consider the characteristics of the Kindergarten child, implications for the curriculum, and scheduling the day for children.

Characteristics of the Kindergarten Child

In terms of cognitive theory, the Kindergarten child is in the preoperational stage of development. This child is perception-bound; he lives in the real world, viewing experiences from his egocentric viewpoint. He thrives on exposure to first-hand, concrete, real life experiences. Exposure, rather than mastery, is crucial.

Implication for the Curriculum

What, then, should be the curriculum for the full-time Kindergarten child? It should be the same quality program offered any Kindergarten child. However, the full-day allows time to experience, explore, relate, think, and discover.

There are three necessary components of the curriculum as prepared and presented to Kindergarten children:1) on-going learning centers, 2) special learning centers, and in 3) pre-academic experiences.

On-going learning centers involve appropriate materials, which are accessible to children, and which encourage the child to interact with the materials, with other children and with adults. Each center should emphasize a given area of experiences, such as the block corner, music corner, painting easel, science table, manipulative games shelf, carpenter table, and story corner. Many more learning centers could be identified and listed. Each center must be equipped with appropriate apparatus, must be at the child's physical level, and must be available to children. Generally, each child selects which learning center he will utilize, the length of time he will remain with it, and what he will do while he is involved in it. Two or more children may cooperatively interact in one learning center. Much dramatization, role playing, creative thinking, logical thinking, language usage and other experiences evolve from these experiences.

Special learning centers are similar to on-going learning centers, with one exception:the special learning centers emphasize the concept experiences being presented to children at a specific time. Perhaps the concept relates to magnets. It would be appropriate to provide a special learning center regarding magnets. Provide on a table or a shelf, different items to use with these magnets. Some of the items will be those which are attracted by the magnet, other items will not. Two containers could be provided, one labeled "yes" and the other labeled "no." Children may put in the former the items which are attracted by magnets and in the latter the items which are not.

Pre-academic experiences include learning opportunities for the few Kindergarten children who are ready to pursue concepts relating to the language and to mathematics. Children who evidence interest and knowledge about the appearance, sound or name of one letter of the alphabet may profit from materials to nurture the experience. A table might contain an educational game relating to letters of the alphabet; or it might include unlined paper with writing tools so the child may form the letter in his own way. Magazines or catalogs along with scissors, paper and paste, may encourage the child to identify items which begin with the sound of that letter. Experiences may be presented for number concepts. Real objects may be separated into sets on the basis of some characteristic, such as size, color, shape or number. As interest in numerals develops, sets of numerals may be provided for the child to match with the sets of the numbers. Other experiences will develop as the child manipulates and interacts with the apparatus.

Scheduling the Day for Children

In making accessible rich, meaningful experiences, one crucial component is the daily schedule. For without time and opportunity to utilize the materials, the child will not be learning in the way best for him.

Several guidelines must be outlined for constructing a daily schedule:

1. Check on the use of the facilities by other groups on the premises: access to the playground; lunchroom; special art, music and physical education instructors.

2. Plan a schedule which emphasizes success-rather than failure—for the child.

3. Schedule large blocks of time. A minimum of thirty minutes must be allowed for nearly any given activity.

4. Schedule a minimum of 50% of the child's time for him to make a selection. This may be during choice of learning centers, recess on the playground, work time when he chooses one of 3 or 4 experiences, or pre-academic time.

5. Alternate individual and group time, active and quiet time, informal and informal time.

6. Provide the first thirty minutes after the child arrives as his time to choose from the pre-planned learning centers. His self-motivated learning is greatest. Also, he may have had to leave a project the previous day because of

dismissal time; this arrival time provides the opportunity to complete such a project.

7. Plan the last thirty minutes before dismissal to emphasize two major thrusts: responsibility for orderly arranging the room (putting away materials, picking up the floor, etc.) and, secondly, a group discussion which reviews, summarizes, and evaluates the day.

8. Provide a quiet time in the middle of the day, perhaps following lunch. During this quiet time, each child may be perusing a story, working with a jigsaw puzzle or listening to a tape or record. (Rest time, with the child lying prone and with his eyes closed, should not be required, but should be available for anyone who selects the experience.)

9. Define typical show and tell experience (bring and brag) clearly. Usually, it is over-done. If it is to be included, it should be limited in time and in scope. Perhaps have it one day a week and center it on the learning theme of that week, such as Signs of Autumn, Fire Prevention.

Scheduling the Day

For a six-hour day, a schedule might look something like the following:

30 minutes	Learning Centers
30 minutes	Circle Time (attendance, calendar, plans for the day)
30 minutes	Work Time (choice of 2 to 4 experiences related to the theme of the day)
30 minutes	Snack and Recess
30 minutes	Creative Experiences (music, art, etc.)
30 minutes	Language (story, puppets, etc.)
30 minutes	Lunch
30 minutes	Noon Playground
30 minutes	Quiet Time (books, puzzles)
30 minutes	Learning Centers
30 minutes	Work Time (complete above experience or select a second experience)
30 minutes	Clean up, Review, Summarize, Evaluate

Most of the above categories are self-explanatory. It might be pointed out that the curricular areas as usually identified may be built into the Learning Centers and/or Work Time.

It may be seen that the guidelines listed above may be identified with the suggested daily schedule.

As we proceed with plans for full-time Kindergartens in Minnesota, let us keep first and foremost in mind the child and his joy of learning to learn.

Let us remember that the child is like a flower to be nurtured, rather than a flower pot into which to put something.

Let us help the child find his own learning. It is our responsibility to pre-plan the day, to provide the necessary apparatus and materials and time. It is our job to be the guide by the side.

REFERENCES

Humphrey, W. (1983). *A Longitudinal Study of the Effectiveness of Full-day Kindergaraten.* Evansville, Ill: Evansville-Vanderburgh School Corporation.

Moncada, (1986). *Report to the State Board of Education: Full-day, Daily Kindergarten.* St. Paul, MN: Department of Education.

Oelerich, L. (1984). *Should Kindergarten Children Attend School All Day Every Day?* Mankato, MN: Mankato State University.

Small, (1985, November). *The All-day Kindergarten Question. Working Mother.* St. Paul, MN: Minnesota Department of Education.

Sutter, A. (1984, October). *All-day Kindergarten: Summary of Information and Research.* St.Paul, MN: Senate Counsel and Research, Minnesota Senate.

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY
Susan M. Tarnowski
TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

"OPEN THEM, SHUT THEM": IS THERE A MUSICAL LIFE AFTER FINGERPLAYS?

Susan M. Tarnowski
University of Wisconsin, Eau Claire

"I lay on my chest
And I thought it best
To pretend I was having an evening rest;
I lay on my tum
And I tried to hum
But nothing particular seemed to come."

Winnie-the Pooh from *The House on Pooh Corner* by A.A. Milne.

The Need for Aesthetic Expression

Like the "hums" of Winnie-the-Pooh, the songs and musical expressions of the young child may seem like "nothing particular" to adult ears. However, the musical inventions and reproductions made by these children fulfill the need for self-expression and aesthetic enjoyment. One has only to watch a toddler bounce and clap in response to recorded music, a four-year-old engage in improvised dramatic play illustrating a learned song or five-year-olds breaking into a spontaneously sung dialogue to be aware of the value of aesthetic expression for young children. As infant and preschool educators, our responsibility is to establish an environment wherein music is overtly valued and is consistently a part of the daily activities. Encouragement and reinforcement should be given to children who "experiment" with musical sounds and structures, and many varieties of musical activities (listening, singing, speaking, instrument playing, movement and dramatic play) should be modeled by the teachers and care-givers.

The Nature of the Young Child's Learning and Expression

The child experiences life in a very holistic manner, perceiving his or her immediate environment through all the senses and experiencing emotions, needs and learnings in the same manner. The child also explores the world by interacting with all the elements that comprise that world. Music must then be experienced as an aural stimuli and reinforced visually and kinesthetically. The language skills of the young child are often not sufficiently sophisticated to enable the child to immediately express what is known or felt. Thus, communication of musical learnings on the part of both the teacher and the child are more easily shown than explained. The child also learns to communicate, to question and to understand through imitation and repetition. Parents and care-givers mold the language of infants and toddlers through hours of reinforcement of non-descript utterances that are similiar in sound to known vocabulary words; the same process is effective in learning songs. Music should be modeled well by the care-giver, repetition of text, melody and rhythms should be used consistently and approximations of musical accuracy on the part of the children should be supported. Finally, the child learns thro :gh play and fantasy. Many contemporary theories on child learning encourage us as educators to organize our learning environments as 'play centers' to encourage children to structure their own learnings and maintain intrinsic motivation for continued learning. The learning of a musical language should be no exception. Play centers for sound discovery, tape and record listening and instrument playing, among others, are easily incorporated into a preschool room. Structured music sessions may be made enjoyable through the inclusion of the children's ideas for new words, movements, tempos and dynamics to known songs. Strategies that approach learning in ways best suited to the young are those which will also allow music to become an aesthetic experience as well as a learning event.

Enhancing Musical Learning and Expression

What then, can the care-giver or preschool/kindergarten teacher do to foster the musical learnings and expression of young children? Consider focusing on the materials and skills

already in use for individual and group instruction. Fingerplays, long a staple of preschool/kindergarten activities, are a natural place to begin: if spoken or chanted in an interesting manner, they contain rhythm, pitch, tone color, form, dynamics and tempo — all of the 'elements' of music. Fingerplays are taught aurally, through imitation and repetition, they often tell a story or create an image, and are reinforced kinesthetically and/or visually. Three examples follow:

"Two little black birds sitting on a hill
One named Jack and the other named Jill.
Fly away Jack,
Fly away Jill,
Come back Jack,
Come back Jill."

Simple visual reinforcers may be used with this fingerplay. 'Jack' and 'Jill' may be constructed from covered tissue boxes. Plastic coffee-can lids may be used as faces, and construction paper wings attached. The opening in the top of the box serves as a hand-hold.

"Three little monkeys jumping on the bed
One fell off and bumped his head,
Mama called the doctor and the doctor said:
'No more little monkeys jumping on the bed'."

This is a very rhythmic fingerplay with ample opportunity for vocal inflection. The admonition to 'Mama' by the doctor delights the children. Small muscle or large muscle movements are easily added.

(To be chanted in 6/8 meter)
"I like to jiggle, I like to jiggle,
My mother says, 'Oh please don't jiggle!'
But all I can do is jiggle all day,
Jiggle, jiggle, jiggle, jiggle, jiggle.

I like to hop, I like to hop,
My father says, 'Oh please don't hop!'
But all I can do is hop all day,
Hop, hop, hop, hop, hop.

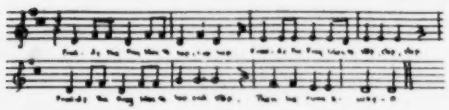
I like to twist, I like to twist,
My brother says, 'Oh please don't twist!'
But all I can do is twist all day,
Twist, twist, twist, twist, twist.

I like to wave, I like to wave,
My sister says, 'Oh please don't wave!'
But all I can do is wave all day,
Wave, wave, wave, wave, wave.

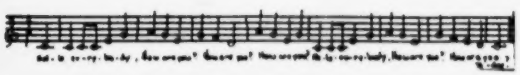
I like to smile, I like to smile,
Everyone says, 'Oh yes, please smile!'
So all I can do is smile all day,
Smile, smile, smile smile, smile."

This spoken chant indicates the appropriate sort of movement throughout. It allows the children an opportunity to add their own text and movements, and emphasizes a 6/8 metric structure.

"Elemental Music" is a phrase associated with a music methodology organized by Carl Orff. It implies that music, movement and speech are inseparable for the young child. It is a relatively easy step for children to extend the natural vocal inflections of a fingerplay into distinct pitches, or approximations of distinct pitches, and to refine the natural long and short speech sounds into more specific durations. The following short song actually began life as a spoken chant. A group of four-year-olds had named a favorite classroom frog and had ascribed certain personal characteristics to it. Over several weeks, a chant emerged which described some of the things the frog liked to do. Soon, a teacher-improvised melody became stabilized and a correlated game was established.

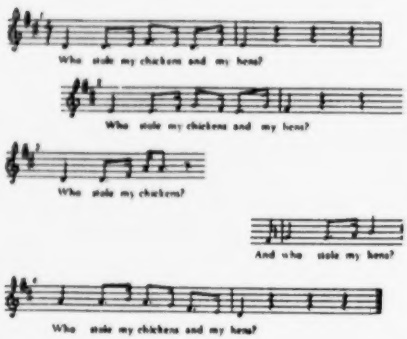


Songs may be used to begin the day or to commence the structured music session. The following 'Hello Song' has small melodic skips and step-wise ascending and descending melodic motion. It has simple, repeated lyrics and may also allow the children to create their own verses ("Hello everybody...What's your name?... Clap your hands!...Bend your knees!...Shake yourself!...Reach up high!...)

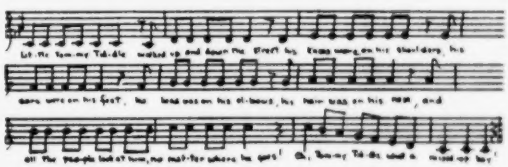


The following song provides a marvelous opportunity for dramatic play as both the teacher and the children feign indignation over the stolen chickens and make a game of finding the culprit. Musically, the concept of 'complementary rhythms' (filling in the space between the phases with claps) is shown.

Who Stole My Chickens?

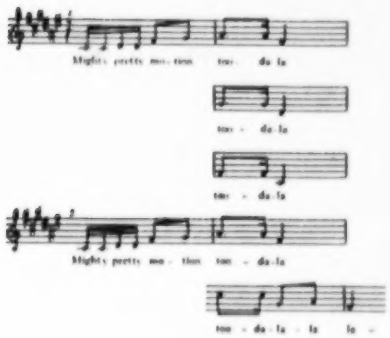

Who stole my chickens and my hens?
Who stole my chickens and my hens?
Who stole my chickens?
And who stole my hens?
Who stole my chickens and my hens?

The ridiculous visual image of a mixed-up boy is not lost on young children. This song exemplifies the major scale pattern which is easily reinforced through full-body movement. The step-wise ascending and descending melody are reinforced aurally and visually through the use of a step-bell.



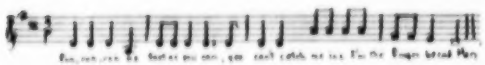
"Too-da-la" is a lovely song which enables the children to create their own 'pretty motions' as the song is repeated.

Mighty Pretty Motion



In additions to learned songs, short musical expressions (vocal, instrumental and movement) may be used to enhance various types of children's literature. The following 'join-in' musical interludes may be used in connection with the given books.

Caldone, P. (1975). The Gingerbread Boy. New York: Ticknor and Fields, Houghton Mifflin.



Carle, E. (1983). The Very Hungry Caterpillar. New York: Philomel Books.

Percussion instruments may be used to accent the number of food items the "hungry caterpillar" was able to eat.

Slobodkina, E. (1947). Caps for Sale. New York: W.R. Scott.

The actions of the peddler and the monkeys are a wonderful introduction to delayed imitation in movement.

Many books illustrate known songs. The following are a few examples:

Westcott, N.B. (1980). I Know an Old Lady Who Swallowed a Fly. Boston: Little, Brown.

Quackenbush, R.M. (1972). Old MacDonald Had a Farm. Philadelphia, Lippincott.

Langstaff, J. (1955). Frog Went a-Courtin'. New York: Harcourt, Brace and World.

Hurd, T. (1984). Mama Don't Allow. New York: Harper & Row.

Listening is basic to all other activities. Listening encourages a response by moving, singing or playing. Through all of these, the child learns to find differences and similarities in sounds due to pitch, rhythm, tempo, tone color, and dynamics. Encouraging children to respond in movement to the simple stimuli of a percussion instrument such as a hand drum, or to the more complex sounds in piano improvisation prepares them to follow various aspects of the music:high and low, fast and slow, loud and soft, thick and thin texture. Composed music which tells a story or provides an image affords the opportunity to discuss the reasons a certain character sounds the way it does or why a specific instrument was chosen to represent a character. Simple props (sticks, scarves, newspapers, flashlights) aid in dramatic play. The following are a few sources of music for use with young children:

Saint-Saens. The Carnival of the Animals. (Cuvkoo, Lion, Swan)

Prokofiev. Peter and the Wolf.

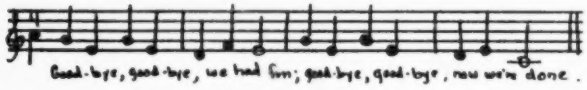
Moussorgsky. Pictures at an Exhibition. (Ballet of the Unhatched (Chicks)

Dukas. The Sorcerer's Apprentice. (various themes)

A kinesthetic response to the elements of music is the aim of 'Eurhythmics', a term coined by Jacques-Emile Dalcroze and used as a part of his approach to musical learning. The principles inherent in the approach are an excellent basis for musical experiences for young children.

Closing Thoughts

Some of the most vital considerations for educators and care-givers in the expressive use of music correspond directly to the knowledge we already possess concerning young children. There must always be a concern for the total development of the child and the growth of various means of personal expressiveness. Any strategies that are chosen to be used should encourage spontaneous and creative behaviors and active involvement on the part of the child and facilitator. Experiences in sound exploration, repetition and discrimination are readily learned in an environment of play. Finally, the establishment of 'inner hearing'—aural recognition necessary before the study of abstract symbols (notation)—should be the primary aim of all musical experiences. While Winnie-the-Pooh tried very hard to create a workable 'hum', young children improvise and create easily when the time and environment is conducive to such activity. The musical expressions are much more than "nothing particular": they are the manifestations of the child's emotional state, indicators of developing abilities, and expressions of that which is beautiful in life. They are truly a vehicle for aesthetic expression.



NOTE:
Mighty Pretty Motion and *Who Stole My Chickens?* Aronoff, F. (1983). *Move with the Music.* New York: Turning Wheel Press. Reprinted with permission.

Bibliography

Andress, B. (1980). *Musical Experience in Early Childhood*. New York: Holt, Rinehart and Winston.

Andress, B. et al. (1973). *Music in Early Childhood*. Washington, D.C.: Music Educators National Conference

Andrews, G. (1954). *Creative Movement for Children*. New York: Prentice-Hall.

Aronoff, F. (1969). *Music and Young Children*. New York: Holt, Rinehart and Winston.

Aronoff, F. (1983). *Move with the Music*. New York: Turning Wheel Press.

Biasini, A., Thomas, R. an Pogonowski, L. (1965). *MMCP Interaction—Music Curriculum*. Bardonia, NY: Media Materials.

Birkenshaw, L. (1978). *Music for Fun, Music for Learning*. New York: Holt, Rinehart and Winston.

Batcheller, J. (1975). *Music in Early Childhood*. New York: Center for Applied Research in Education.

Boardman, E. et al. (1975). *Exploration Music —Kindergarten*. New York: Holt, Rinehart and Winston.

Carabo-Cone, M. (1955). *How to Help Children Learn Music* New York: Harper.

Cherry, C. (1971). *Creative Movement and the Developing Child*. Belmont, CA:Fearon-Pitman.

Choksy, L. (1979). *The Kodaly Method—Music Education from Infant To Adult*. Englewood Cliffs, NJ: Prentice-Hall.

Craddock, E. (1977). *Music Appreciation in the Infant School*. London: Oxford University Press.

Crews, K. (1975). *Music and Perceptual Motor Development*. NY: Center for Applied Research in Education.

Findlay, E. (1971). *Rhythm and Movement: Application of Dalcroze Eurhythmics*. Evanston, Ill. Sumy Birchard.

Fridman, R. (1973). The first cry of the newborn: basis for the child's future musical development. *Journal of Research in Music Education*, 21 (3), 264-269.

Gell, H. (1967). *Movement, Music and the Young Child*. London: Austalasian Press.

Haines, J. and Gerber, L. (1980). *Leading Young Children to Music* Columbus, OH: Charles E. Merrill.

Landis, B. and Carder, P. (1972). *The Eclectic Curriculum in American Music Education: Contribution of Dalcroze, Orff, Kodaly*. Reston, VA: Music Educators National Conference.

McKernon, P. (1979). The development of first songs in young children. In D. Wolf and H. Gardner (Eds.) *Early Symbolization: New Directions for Child Development*, 3, 43-58.

Michel, P. (1973). The optimum development of musical abilities in the first years of life. *Psychology of Music I*.

Moog, H. (1976). *The Musical Experience of the Pre-school Child* (C. Clarke, Trans.). London: Schotte.

Moorhead G. and Pond, D. (1941-44). *Music of Young Children*. Santa Barbara, CA: Pillsbury Foundation for the Advancement of Music Education.

Nash, G. (1974). *Creative Approaches to Child Development with Music, Language and Movement*. NY Alfred Publising.

Nye, V. (1979). *Music for Young Children. Dubuque, Iowa:* Wm. C. Brown.

Pugmire, H. (1977). *Experiences in Music for Young Children*. Albany, NY: Delmar Publishers.

Simons, G. (1978). *Early Childhood Musical Development: A Bibliography of Research Abstracts 1060-1975 with Implications and Recommendations for Teaching*. Reston, VA: Muference.

Smith, R. and Leonard, C. (1968). *Discovering Music Together: Early Childhood*. Chicago: Follett.

Swanson, B. (1981). *Music in the Education of Young Children*. Belmont, CA: Wadsworth.

Zimmerman M.P. (1968). *Musical Characteristics of Children*. Washington, D.C.:Cooperative Research Project No. 5-0256.

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY
Janine A. Watts
TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

SOCIAL COMPETENCIES OF CHILDREN IN ALCOHOLIC FAMILIES

Janine A. Watts
University of Minnesota, Duluth

Many children are affected by life with an alcoholic parent. Some authorities claim that living with an alcoholic parent is the most widespread cause of severe stress for school-age children in the United States today (Brenner, 1984). Estimates of the number of children affected range from seven million upward, or approximately one in every six to ten students in any classroom group (Black, 1981; Ackerman, 1983).

The effects of an alcoholic parent can vary widely. In years past, it was usually the father who was the alcoholic. In more recent years, the incidence of alcoholism has risen among women, though male alcoholics outnumber females by a three-to-one ratio. This paper will note the effects of an alcoholic parent on development prenatally and during childhood, with particular emphasis on social interaction in families.

Physical Development

The effects of an alcoholic parent can begin prior to birth. The condition known as Fetal Alcohol Syndrone (FAS) has a number of symptoms which are apparent at birth or become evident months or even years later. FAS refers to a group of symptoms which appear in children whose mothers consumed alcoholic beverages during pregnancy. The symptoms include low birth weight, an abnormally small head, skinny arms and leg characteristics such as narrow, slit-like eyes, flat cheeks, a short upturned nose, heart murmurs, malformation of fingers or toes, kidney/genital problems and/or muscular problems. A child who does not have the full range of symptoms may experience Fetal Alcohol Effects (FAE). Some of these symptoms may lead to developmental handicaps, which in turn may make the child a vulnerable target for abuse. As FAS and FAE children grow, they may show evidence of hyperactivity, possible mental retardation or learning problems, behavior problems, and an underweight, skinny physique and lagging motor development. FAS is considered the third most common neurological birth defect. It is also the most preventable birth defect. Physical development of the fetus can also be affected when the father is an alcoholic, as anxiety and stress of the mother can have a negative impact on the fetus. A parent's use of alcohol has also been associated with child abuse and neglect, thereby influencing the child's physical as well as emotional development (Ackerman, 1983).

Psychosocial Development

If a person wants to examine how infants, toddlers and preschoolers experience life with an alcoholic parent, one finds that there is little research data. However, by considering the stages of psychosocial development identified by Erikson (1963), some assumptions can be made. The first stage of life has the task of developing trust. This is crucial during infancy when the child is completely dependent on others to fulfill needs. If the child is deprived of these needs or there is inconsistency in caregiving or a lack of emotional stability due to an alcoholic parent, the child is likely to have difficulty developing trust.

In the second stage, the child's goal is to achieve autonomy. Parents can help the child by providing reasonable limits and guidance. However, an alcoholic parent may have overly restrictive limits when the child is in this age of exploration, thereby interfering with successful achievement.

When children are ages three-to-five years, they are trying to develop a sense of initiative. They are very curious and active. If an alcoholic parent ignores questions, restricts or prohibits play, and crushes a child's self-esteem, it is likely that the child will tend to develop a sense of guilt rather than initiative. Alcoholic parents may be inconsistent in their limits for restrictiveness and permissiveness, making it difficult for the child to cope with the unpredictability. During this age, children often imitate their role models; an alcoholic parent provides an inappropriate model of adulthood.

In the elementary school years, children normally develop a sense of industry, of feeling a sense of accomplishment with their efforts. An alcoholic parent may not recognize a child's accomplishments, may not be supportive of

efforts, or may even sabotage efforts to achieve. The resulting sense of inadequancy can lead to feelings of inferiority.

Failure to achieve one or more of the psychosocial tasks can have implications for the social competencies of children, perhaps leading to aggressive, acting-out or withdrawn behavior. Lacking a stable, supportive and predictable home life, children may not be equipped to interact in socially healthy ways outside the home.

It should be emphasized that social interaction in alcoholic families can vary widely, just as "normal" or healthy families can vary widely. There are also great variations from day to day, week to week, and year to year. Realizing that variations do exist, consider what has been written by Brenner (1984) regarding demands that are characteristic of many alcoholic families.

Demands

All families generally have expectations for their children. In alcoholic families, Brenner (1984) categorizes these expectations as typically unreasonable demands. The pattern of these demands has been found in alcoholic families at all socioeconomic levels in all racial, religious and ethnic groups. The first demand is secrecy; family members are supposed to keep the alcoholic's behavior to themselves. To outsiders, everyone in the family is a nice, normal person with nothing unusual happening in the home.

The second demand is that children take responsibility for their alcoholic parents. This can mean making meals, caring for siblings or making excuses to employers for a parent's absence from work. The third demand is that the child has no feelings—children can neither express their feelings or have them acknowledged. Children should not feel angry or disappointed if promises are broken.

The fourth demand is accepting blame for the parent's drinking. The parent drinks because of the child's misbehavior or even normal behavior; however the parent considers it acceptable to blame his/her behavior on the effects of alcohol, thus avoiding responsibility for the behavior. The fifth demand is that at least one child in the family become a substitute for the alcoholic spouse. This child is expected to provide emotional support and act as a confidant or companion (Brenner, 1984).

Each of these demands produces stress for the child. Somehow, children learn how to cope with these demands. Exactly they do cope, the resultant social competencies or the long-term effects are not entirely documented in the research literature. Many books and articles have been written about children of alcoholics which tend to be descriptive in nature. Some of these descriptions of how children cope with stress will be reviewed; however, it should be recognized that these are often the summaries of informal observations or therapy and have not been thoroughly tested with control groups or by other accepted research methods. It is the writer's observation that some of these coping patterns, as well as some demands noted earlier, are seen in families where there is not an alcoholic parent. There may be another factor contributing to a dysfunctional family, such as an emotional illness, a workaholic or other addiction. The coping patterns may also be seen, but to a lesser degree, in some families that would generally be considered functional.

Patterns of Coping

Patterns of coping behavior used by children five-to-twelve years old have been described and/or classified into several categories by Ackerman (1983), Black (1982, 1985), and Wegscheider (1981) among others. They have grouped coping behaviors and attached labels to describe children with certain coping patterns and/or family roles. Within each pattern, some behaviors are considered healthy while others are considered self-destructive.

The "superkid" or "responsible one" conforms to the sober spouse's demand for a substitute spouse. This role is most likely the one used by an only child or the eldest child in a family. The child takes on the responsibility for caring for self, siblings and the parents, and usually gets good grades in school. This child may be admired by relatives and teachers as they consider him/her to be very mature. In reality, this child has not had a childhood, may have no close

friends and may have built up a great amount of anger and resentment.

The "placater" works hard to keep things running smoothly at home by using social skills. This child has evolved a form of altruism aimed at pleasing parents, is a good listener and is adept at making others feel good. However, while being sensitive to other's moods, the child is unable to recognize and assert his or her own needs and feelings, resulting in a low sense of self worth.

The "adjuster" learns to be flexible and defers his needs to those of the alcoholic parent. While adapting to other's needs, these children are unable to recognize and assert their own needs. As they grow older, they allow themselves to be dominated by others and have little sense of self worth or confidence.

the "alkykid" or "have-not child" identifies with the alcoholic parent, learning to manipulate adults and peers using techniques copied from the alcoholic. This child likely acts out in school and is labeled a troublemaker or potential delinquent. The child is considered a loser because the coping patterns are self destructive. The child has a low frustration tolerance, does poorly in school and has little sense of self-worth and self-control. Similarly, the "scapegoat" displays negative behavior and becomes the target for family frustrations.

The "lost child" has an uncertain time establishing an identity. This child tends to withdraw from the family, resulting in delayed development of social skills. Appropriate social skills are also difficult for a child known as a "mascot", the "mascot" finds that older siblings shield the family problem. The resulting confusion with reality is masked by the "clowning around" for attention as that releases pent-up energy and gets positive attention.

The "have child" is described by Ackerman (1983) as having an ability to establish positive primary relationships outside the home. The child has the capacity to bond to other adults who care deeply for him in return, while "have-nots" are unable to make these bonds. The "have child" is nurtured by this special relationship which helps to neutralize the trauma at home; this perhaps explains why some children, often called "invulnerables," reared with an alcoholic parent seem to have little difficulty coping in life.

While all of the preceding patterns are not likely to occur in the same family, the diversity of coping behaviors illustrates the complexity of alcoholic family systems. Further research is needed to determine the amount of similarity or difference with children's coping patterns when they are raised in a non-alcoholic family.

Summary

The negative effects of an alcoholic parent can begin prior to birth and continue throughout childhood. Physical, cognitive, social and emotional development of children are negatively influenced, providing an uncertain base for development in adolescence and adulthood. It is important to identify children in need of assistance and then refer or provide help in modifying their coping patterns. Educators, social service agencies and health professionals can use a team approach to face the challenges of this pervasive societal issue.

REFERENCES

Ackerman, R. (1983). *Children of Alcoholics: A Guidebook for Educators, Therapists, and Parents.* Holmes Beach, FL: Learning Publications.

Black. C. (1982). *It will Never Happen to Me.* Denver: M.A.C.

Black, C. (1985). *Repeat After Me.* Denver: M.A.C.

Brenner, A. (1984). *Helping Children Cope With Stress.* Lexington, MA: D.C. Heath.

Wegscheider, S. (1981). *Another Chance: Hope and Heath for the Alcoholic Family.* Palo Alto, CA: Science and Behavior Books.

Author Index with Mailing Addresses

Shirley G. Moore, Ph.D.
Professor Emeritus
Institute of Child Development
51 East River Road
University of Minnesota, Minneapolis
Minneapolis, Minnesota 55455

James H. Brutger, M.A.
Associate Professor
Department of Art
317 Humanities Building
University of Minnesota, Duluth
Duluth, Minnesota 55812

Marjorie L. Oelerich, Ph.D.
Professor
Department of Education
Box 52
Mankato State University
Mankato, Minnesota 56001

Susan M. Tarnowski, Ph.D.
Assistant Professor
Department of Music
University of Wisconsin, Eau Claire
Eau Claire, Wisconsin 54701

Janine A. Watts, Ph.D.
Associate Professor
Department of Child and Family Development
134 Montague Hall
University of Minnesota, Duluth
Duluth, Minnesota 55812